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Kyle Edward Henkel

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Out of the Dark...Into the Light

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Out of the Dark...Into the Light

by

Kyle Edward Henkel

Thesis

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Masters in Music

The University of Texas at Austin

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Dedication

To my family and friends: without your continuous love and support, none of this would be possible.

Acknowledgements

Commissioned by Tetractys New Music. Written for Panoramic Voices.

Abstract

Out of the Dark...Into the Light

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The University of Texas at Austin, 2020

Supervisor: Yevgeniy Sharlat

The title “*Out of the Dark...Into the Light*” is based off of two quotes that have a personal deep meaning to me. The first quote is by Neil Young from his song *Hey Hey, My My*: “out of the blue...into the black.” This quote holds two meanings: “from day to night” or “depression to suicide.” While I have never attempted suicide, I and too many of who read this note have known people that have attempted or succeeded suicide and that depression has been extreme factor in those situations.

The other quote comes from a childhood classic: “*Happiness can be found, even in the darkest of times, if only one remembers to turn on the light.*” - Albus Dumbledore, *Harry Potter and the Sorcerer’s Stone*. For those who battle with depression, being able to remind yourself of what there is to be happy for is an incredibly difficult task. We live in that darkness for a long time. But it’s those rare moments, those flickers of light, no matter how fleeting, that give us some sort of hope.

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Out of the Dark...into the Light

for Choir (SATB) and Pierrot Ensemble & Percussion

2020

TRANSPOSED SCORE



Kyle E. Henkel

Commissioned by TETRACTYS NEW MUSIC

Written for Panoramic Voices // Directed by Brent Baldwin

This piece is dedicated to my family and friends. Without their continuous love and support, none of this would be possible.

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DURATION: 12 MINUTES

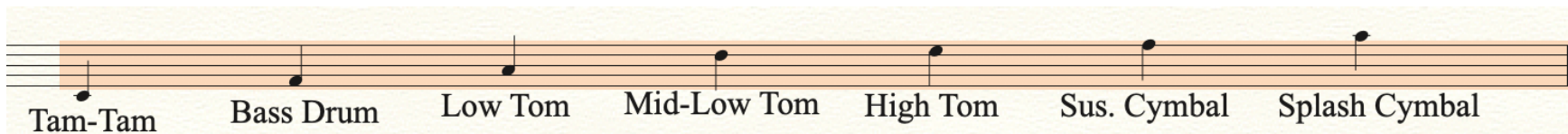
INSTRUMENTATION

Flute
Bass Clarinet & B-Flat Clarinet
Violin
Cello
Piano
Percussion
Choir (SATB)

PERCUSSION INSTRUMENTATION

Crotales
Splash Cymbal
Suspended Cymbal (darkest sounding one available)
Low, Mid-Low, and High Tom
Bass Drum
Tam-Tam

PERCUSSION KEY



PROGRAM NOTES

This is not the piece I intended to write. When I wrote the proposal for this piece to Tetractys New Music, I had envisioned writing about the infinite colors that are in space. Instead of trying to explore and grasp the complexities of what was beyond our solar system, I turned to another complexity that I should have addressed for an unhealthy amount of time. Depression.

Out of the Dark...into the Light begins as an abstract of not only my idea of “waves of depression” but of how I used to write: muddled and confused. The abrupt stop of the “waves” comes as an acceptance of my depression. But accepting what you’re going through does not mean that depression simply disappears. While there is a constant drive descending downwards, the high voices climb higher and higher, giving the sense that you’re being pulled into two separate directions.

The second part of the piece is thin and softly reminiscent of the beginning of the first part: between the piano pedaling and the bass clarinet calling out again. The piece slowly transitions to just choir with percussion effects. For many people, seeking solace in faith has been an answer to combat depression and to find other purposes in life. After the choir, a sense of energy and excitement comes with a flurry of notes blossom from the instruments, replacing what was the low and muddled waves.

We all, at one point or another in our lives, will find ourselves moving “out of the light...into the dark.” It is my hope that we start a dialogue about what we are going through with our friends, our family, and those we trust so we can move “out of the dark and into the light.”

Thank you to my friends and family for making this piece possible. These have been an incredibly difficult two and a half years and I couldn’t have done it without you all.

“...out of the blue...into the black.”
-Neil Young from *Hey Hey, My My*

“Happiness can be found, even in the darkest of times, if only one remembers
to turn on the light.”
-Albus Dumbledore from *Harry Potter and the Sorcerer’s Stone*

Out of the Dark...Into the Light

Kyle E. Henkel

Commissioned by Tetracyts, Written for Panoramic Voices

♩ = 60: Dark, Mysterious, Depressed

Flute

Bass Clarinet
B-flat Clarinet

Violin

Cello

Piano

ppp

5

Red. pedal until mm. 34

Percussion

ppp

5

Red. pedal until mm. 34

Soprano

Alto

Tenor

Bass

2

3

Fl.

B. Cl.

ppp

mp

pp

Vln.

Vc.

ppp

mf

Pno.

5

Perc.

S

A

T

B

4

5

6

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

n *pp* *mp* *pp* *mf* *p* *mf* *pp*

ppp ord.

ppp

pp *mf*

7 8 9 12

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

mf sul. pont. *n* *ord.* *pp* *mp*

pp *mf* *n*

pp *ppp* *p* *ppp*

breathy and raspy

dark

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

pp *mf* *ppp* *p* *ppp*

breathy and raspy

13 14 15 16 17 18

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

overblow - airy

p *mf* *pp* *ppp* *f* *p*

ord.

sul. pont.

pp *ppp* *mf*

p *mf*

ppp *p* *ppp*

Dark

Dark

19

Fl.

B. Cl.

Vln.

Vc.

Pho.

Perc.

19

S.

A.

T.

B.

pp

mp

pp

pp

mp

pp

pp

mp

pp

ppp

p

ppp

Dark

Dark

19 20 21

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

mf *pp* *mp*

mf *p* *mp*

5 5 5 5 6 6 6 6

5 5 5 5 6 6 6 6

[illegible][illegible]

This musical score is for the piece "The Dark" by John Williams. It is a full orchestral score with vocal parts. The score is written for the following instruments and voices:

- Fl.** (Flute)
- B. Cl.** (Bass Clarinet)
- Vln.** (Violin)
- Vc.** (Violoncello)
- Pno.** (Piano)
- Perc.** (Percussion)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)

The score is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked "Adagio". The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *ppp*). The vocal parts (Soprano, Alto, Tenor, Bass) are written in a style that suggests a dramatic, possibly choral or solo vocal, performance. The orchestral parts are highly detailed, with many notes and rests, indicating a complex and rich musical texture. The score is presented in a clean, professional layout with clear notation and a well-organized structure.

[illegible]

This musical score is for the song "The Rose Tree" and includes the following parts:

- Fl.** (Flute): Features a melodic line in the first staff.
- B. Cl.** (Bass Clarinet): Features a complex, fast-moving line with many sixteenth notes and slurs.
- Vln.** (Violin): Features a melodic line in the third staff.
- Vc.** (Violoncello): Features a line with long, sustained notes.
- Pno.** (Piano): Features a complex, fast-moving line with many sixteenth notes and slurs.
- Perc.** (Percussion): Features a line with a strong, rhythmic pulse.
- S.** (Soprano): Features a vocal line with lyrics and dynamic markings.
- A.** (Alto): Features a vocal line with lyrics and dynamic markings.
- T.** (Tenor): Features a vocal line with lyrics and dynamic markings.
- B.** (Bass): Features a vocal line with lyrics and dynamic markings.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *ppp*, *p*, *f*). The lyrics are written below the vocal staves.

32 33

34 $\text{♩} = 72$

Fl. *f* *n* *p* *ppp* *p* *mf* *n*

B. Cl. *f* *n* *p* *ppp* *p* *mf* *n*

Vln. *f* *n* *p* *mf* *ppp* *p* *mf* *n*

Vc. *f* *p* *mf* *pp* *p* *mf* *n*

Pno. *f* *p* *mp* *mf* *p* *mf* *n*

Perc. *mf* *p* *mf* *p* *mf* *p*

34 $\text{♩} = 72$
p sing normally

S in the dark out of the light out of the

A to the dark out of the light out of the

T *f* *n* *mp* *mf* *n* the dark in to the dark

B *f* *n* *mp* *mf* *n* the dark in to the dark

34 35 36 37 38

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc. Bass Drum Mallets

S

A

T

B

light out of the light the light and in to the dark out of the light the light

light out of the light the light and in to the dark out of the light the light

dark in to the dark ah

dark in to the dark ah

39 40 41 42 43 44

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc. soft yarn mallets

S

A

T

B

out of the light light ah the dark

out of the light light ah the dark

out of the light in to the dark

out of the light in to the dark

45 46 47 48 49 50 51

53 ♩ = 80: Slightly Faster, with motion

Fl. *mf* *f* *p* *mf*

B. Cl. *f* *p* *mf*

Vln. *mf* *f* *p*

Vc. *f*

Pno. *mf* *f* *p* *mf* *p*

Perc. Bass Drum Mallets *f* *f* *p* *mf* *p*

53 ♩ = 80: Slightly Faster, with motion

S the dark in to the

A the dark out of the light the light in to the

T the dark out of the light the light in to the

B the dark

52 53 54 55

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

S.

A.

T.

B.

000

56 57 58 59

dark in to the dark

out of the light in to the dark

out of the light in to the dark

in to the dark

drum sticks

soft yarn mallets

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

f *p* *f* *mf*

mf *p* *f* *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

p

60

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

S.

A.

T.

B.

out of the light in to the

out of the light in to the

out of the light and in to the dark the

out of the light and in to the dark dark

60 61 62 63

Fl.

B. Cl.

Vln.

Vc.

Pno.

Perc.

Drum Sticks (not Bass Drum Mallet)

S.

A.

T.

B.

dark and out

dark and out

dark and out

dark dark

64 65

Fl. *tr* *C# Trill Key*

B. Cl.

Vln.

Vc.

Pno. *mp* *mf*

Perc. *p* *f* *mp* *f* *p* *f* *3* *soft yarn mallets* *Drum Sticks (not Bass Drum Mallet)*

S. *mf* *mf*

A. *mf*

T. *mf*

B. *mf*

of the light in to the the dark in to the dark

of the light in to the the dark in to the dark

of the light in to the the dark in to the dark

dark in to the

66 67 68 69 70

Fl. *p* *G.P.* *sfz* *7* *ff* *fltz.* *G.P.*

B. Cl. *p* *G.P.* *sfz* *7* *ff* *G.P.*

Vln. *p* *G.P.* *sfz* *7* *ff* *G.P.*

Vc. *p* *G.P.* *sfz* *7* *ff* *G.P.*

Pno. *f* *p* *G.P.* *sfz* *mf* *ff* *G.P.*

Perc. *soft yarn mallets* *Bass Drum Mallets* *let ring* *G.P.*

S. *f* *p* *G.P.* *sfz* *mf* *ff* *G.P.*

A. *f* *p* *G.P.* *sfz* *mf* *ff* *G.P.*

T. *f* *p* *G.P.* *sfz* *mf* *ff* *G.P.*

B. *f* *p* *G.P.* *sfz* *mf* *ff* *G.P.*

in to the dark

in to the dark

in to the dark

in to the dark

in to the dark

90

Fl.

B. Cl.

Vln.

Vc.

Pno.

Crt.

S.

A.

T.

B.

90 91 92 93 94 95 96

Fl.

B. Cl.

Vln.

Vc.

Pno.

Crt.

S.

A.

T.

B.

97 98 99 100 101 102 103

[illegible]

[illegible]

Fl.

B. Cl.

Vin.

Vc.

Pno.

Crt.

S

A

T

B

137 138 139 140

Fl.

B. Cl.

Vin.

Vc.

Pno.

Perc.

S

A

T

B

Fl. B♭ Cl. Vln. Vc. Pno. Crt. S. A. T. B.

f *pp* *f* *p* *f* *mf* *p* *mf* *Crotales* *mf*

145 146 147 148

151 *angelic* *mf* *f* *pp* *pp* *mf* *ppp* *mp* (supporting the flute line) 151

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

f

f

p

f

mf

p

f

p sustain piano dynamic for RH

153

154

155

156

160

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

p

f

mp

p

f

160

Deadstroke or Choke
(stifle sound, min. ringing)
whatever is most effective

[illegible]

168

Fl.

B♭ Cl.

Vin.

Vc.

Pno.

Crt.

168

S

pp
out of the dark and in

A

pp
out of the dark and in

T

p
in

B

p
in

in

168

169

170

171

Fl.

B♭ Cl.

Vin.

Vc.

Pno.

Crt.

S

to the light *f* *n*

A

to the light *f*

T

to the light *f*

B

to the light *f*

172

173

174

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

178

f

sfz

p

f

mf

sfz

p

f

Red.

mf

sfz

p

f

p

f

p

f

175

176

177

178

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

f

mp

ff

pp

f

mp

ff

pp

p

f

p

p

f

p

p

p

f

p

light

p

mf

n

light

p

mf

n

183

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

182183184185

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

mp

fp

p

fp

p - sustain piano dynamic for RH

f

Cymbals & Bass Drum

f

f

dark

f

dark

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

190

191

192

193

out of the dark and

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

194

195

196

in to the light

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

197

198

199

200

201

202

203

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

Crt.

203

S

A

T

B

203

204

205

206

208

(2+2+3)

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

207

208

209

(3+2+2)

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S

A

T

B

Fl. (2+2+3) *fp* (3+2+2) *f*

B♭ Cl. *mf* *p* *sfz*

Vln. *f* *p* *sfz* 6

Vc. *f* *p* *sfz*

Pno.

Crt. *f* *p* *sfz*

S (2+2+3) (3+2+2)

A

T

B

213 214 215

Fl. 217 (2+2+3) (3+2+2) *mp* 3

B♭ Cl. *p* *sfz* *pp* *mp*

Vln. *mf* *p* III

Vc. *mp* *mf* *p* *f*

Pno. *p*

Crt. Bass Drum Bass Drum Mallets *mp* 217

S (2+2+3) (3+2+2)

A *p* *mf* *p* *f*

T in to the light *p* *mf* *p* *f*

B *p* *mf* *p* *f*

000 000 000

216 217 218 219 220

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Perc.

S.

A.

T.

B.

221

222

223

224

p *sfz* *mp* *p*

sfz *mp* *p*

p *mf* *p*

Red. *Red.* *Crotales* *mp*

p *mf* *p* *f*

in to the light

p *mf* *p* *f*

in to the light

p *mf* *p* *f*

000 000 000

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Crt.

S.

A.

T.

B.

225

226

227

228

f *mp* *f* *p* *mf*

pp

f *mf*

Drums
drum sticks

mp *mp* *p*

in to the light

in to the light

000 000 000

This musical score page contains measures 229 through 231. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Percussion (Perc.), and four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is two sharps (F# and C#), and the time signature changes from 2/4 to 4/4 in measure 230 and back to 3/4 in measure 231. The score features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings such as *sfz* (sforzando), *f* (forte), *mp* (mezzo-piano), and *p* (piano) are used throughout. The vocal parts have lyrics in Italian, including "Red." and "out." (outbreath). The piano part includes a "Red." marking with a star symbol. The percussion part features a complex rhythmic pattern with accents and slurs. The vocal parts have lyrics in Italian, including "Red." and "out." (outbreath).

Fl.
 B♭ Cl.
 Vln.
 Vc.
 Pno.
 Perc.
 S
 A
 T
 B

232 233 234

235 236 237

Fl. *sfz* *fp* *ff* *f*

B♭ Cl. *tr* *f* *fp* *ff* *f*

Vln. *EXAGGERATE!!* *fp* *ff* *f*

Vc. *EXAGGERATE!!* *fp* *ff* *f*

Pno. *fp* *f*

Perc. *soft yarn mallets* *p* *f*

S *of* *the* *dark* *in*

A *of* *the* *dark* *in*

T *out* *of* *the* *dark* *in*

B *out* *of* *the* *dark* *in*

238 239 240 241 242 243

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Vln. *mp* *mf*

Vc. *mp* *mf*

Pno. *mf*

Crt. *Crotales* *p* *Cymbals & Bass Drum* *Bass Drum Mallets*

S *to* *the* *li* *-* *ight* *out* *of* *the* *dark*

A *to* *the* *li* *-* *ight* *out* *of* *the* *dark*

T *to* *the* *light* *out* *of* *the* *dark*

B *to* *the* *light* *out* *of* *the* *dark*

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

in to the light

in to the light

dark out of the dark

out of the dark

244 245 246 247 248

249

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Perc.

S

A

T

B

light light and in to the light

light light and in to the light

out of the dark out

out of the dark out

249 250 251 252 253

